



KOREAN FILMS at EURASIA 2014

10th Eurasia
International Film Festival

September 15-20



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**10th Eurasia
International Film Festival**

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FILMS
at EURASIA
2014**

International Competition

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A HARD DAY

끝까지 간다

2014 / **Director** KIM Seong-hun / **Cast** LEE Sun-kyun, CHO Jin-woong

Genre Action, Thriller / **Running Time** 111 min

Synopsis

On the way back from his mother's funeral, special crimes detective Gun-su gets into an accident, killing a man instantly. In order to cover up his crime, he hides the body inside his mother's coffin, with her inside. A few days later, Gun-su's crime pops up on the police database and his partner is heading up the case. Gun-su feels distressed as his partner slowly uncovers more details of the accident. To make things worse, a witness to the accident approaches Gun-su by threatening his life.

Director's Biography



Born in 1971, director KIM Seong-hun majored Hungarian in university and made his debut in 2006 with a fresh comedy *How the Lack of Love Affects Two Men*, which was notable for its witty and stylistically unique characters and its comedic timing won the audiences over. After 8 long years, he came back with his second feature film *A Hard Day*, an intense and unpredictable ride. Director KIM is becoming one of the noteworthy directors of his generation for his ability to create multi-dimensional and exquisite characters and for inspiring his actors to their full potential on the screen.

Screening Schedule / 18 September, 10:00 Bektambetov Cinema

Awards & Invitations

•2014 Cannes Film Festival - Directors' Fortnight

•2014 Melbourne International Film Festival

SHOWBOX / MEDIAPLEX, INC. TEL +82-2-3218-5649 / **E-MAIL** sales@showbox.co.kr / **WEBSITE** www.showbox.co.kr/english
Address 3F Mediaplex, 5, Nambusunhwan-ro 379-gil, Gangnam-gu, Seoul, 135-504, Korea



korean cinema today

10th Eurasia
International Film Festival

CONFESSION

좋은 친구들

2014 / **Director** LEE Do-yun / **Cast** Ji Sung, JU Ji-hoon, LEE Kwang-soo

Genre Crime, Drama / **Running Time** 114 min



Synopsis

Hyun-tae, In-chul and Min-soo are best friends since childhood. Hyun-tae's mother, who owns an illegal gambling arcade, asks In-chul to stage a robbery of her arcade to get an insurance settlement. In-chul decides to go into action for everyone's happiness.

Director's Biography



Director LEE Do-yun has received much acclaim and recognition for brilliantly depicting the inner psychological conflicts between human relationships through his short films, *We*, *Trippers* and *Neighbor* and received awards at the 23rd Busan International Short Film Festival in 2006 and the 7th Mise-en-scene Short Film Festival.

Screening Schedule / 16 September, 17:00 Cinema Theatre Arman

UNITED PICTURES TEL +82-2-3443-8842 / **E-MAIL** up@upictures.co.kr

Address 3F Proom Bldg., 24, Hakdong-ro 31-gil, Gangnam-gu, Seoul, S. Korea 135-818

THE KING OF PIGS

돼지의 왕

2011 / **Director** YEON Sang-ho / **Cast** YANG Ik-june, KIM Hye-na

Genre Animation, Thriller / **Running Time** 96 min



Synopsis

Kyung-min, a businessman, and Jong-suk, a failed writer, are former schoolmates. During a reunion dinner they look back at their school days, when a particularly cruel group of students called “the dogs” exercised a reign of terror by hazing and bullying part of the other students, calling them the “pigs”. One day, KIM Chul, one of their mates, stood up to the “dogs”, becoming the only hope of ending their tyranny. Fifteen years later, he remains a hero. But behind this figure, the two men recall the murky story of their bond.

Director's Biography



Born in Seoul, Korea, YEON Sang-ho had graduated from Sangmyung University with a degree in Western Painting and setup his production house Studio Dadashow in 2004. His short animations, *The Hell(Two Kinds of Life)*(2006) and *Love is Protein*(2008), were invited and awarded at various international film festivals. He had directed the animated opening trailer for Busan International Film Festival in 2010. His first feature-length animation *The King of Pigs* was the winner of triple awards – DGK Award, Movie Collage Award, and Netpac Award – at Busan International Film Festival and was invited to Directors' Fortnight in Cannes 2012.

Screening Schedule / 19 September, 19:00 Cinema Theatre Arman

Awards & Invitations

- 2012 Cannes Film Festival - Directors' Fortnight •2012 Karlovy Vary International Film Festival
- 2012 Annecy International Animated Film Festival

INDIESTORY TEL +82-2-722-6051 / **E-MAIL** indiestory@indiestory.com / **WEBSITE** www.indiestory.com/English/html/main-e.asp

Address 4f, Baekak Bldg., 135-4, TongIn-dong, Jongno-gu, Seoul 110-043, Korea

THE THIEVES

도둑들

2012 / **Director** CHOI Dong-hoon / **Cast** KIM Yun-seok, KIM Hye-soo, LEE Jung-jae, JUN Ji-hyun, KIM Soo-hyun,

Simon Yam, KIM Hae-sook, OH Dal-su, Derek Tsang, Angelica Lee

Genre Crime, Action / **Running Time** 135 min



Synopsis

Infamous thief Macao Park brings together best thieves from Korea and Hong Kong for his latest job: \$20 million diamond known as 'Tear of the Sun', kept safely away in a Macao casino. But his plan takes an unexpected turn when Korean leader Popeye brings Pepsi, an old flame. While working together to steal this fabled diamond, they all have their own agendas to derail the plan and keep the diamond for themselves. Unbeknownst to them, Macao Park, too, has plans for everyone in the team.

Director's Biography



CHOI Dong-hoon is a rare breed of Korean directors who possesses both artistic merits and successful box office track record. After graduating from the prestigious Korean Academy of Film Arts, CHOI first worked as an assistant director on IM Sang-soo's *Tears*. He debuted with *The Big Swindle* in 2004 after working on the screenplay for 2 years. Not only was CHOI's debut film a critical darling, it won the hearts of the box office as well, and continued to garner both with his follow-up *Tazza: The High Rollers*, which received the title of third highest grossing film in 2006.

Screening Schedule / 18 September, 19:00 Cinema Theatre Arman

Awards & Invitations

- 2013 Moscow International Film Festival
- 2012 Toronto International Film Festival
- 2012 SITGES – International Fantastic Film Festival of Catalonia

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THUY

안녕, 투이

2013 / **Director** Kim Jae-han / **Cast** NINH Duong Lan Ngoc, CHA Seung-ho, MYUNG Kae-nam

Genre Drama / **Running Time** 108 min



Synopsis

Thuy is a Vietnamese who married a Korean for money. Even though she came to Korea without knowing her husband, she tries to be sincere to him and her parents in law. With warm love and care from the family, Thuy slowly adapts to life in foreign country. One day her husband suddenly disappears and returns as a cold body due to a motorcycle accident. But Thuy cannot accept his death and gets suspicious of the accident because her handicapped husband cannot ride a motorcycle. While she searches for the reason to his death, she is threatened by neighbor patrol to stay out from this.

Director's Biography



KIM graduated Busan Arts College and worked for a play theater for ten years. In 2001, he established a visual arts school for youth and taught performance and visual arts. He started making a biographical film *A Silent Man*, his first feature yet unfinished, with very low budget. *Thuy* is his second feature, but first which he could complete.

Screening Schedule / 17 September, 19:00 Cinema Theatre Arman

Awards & Invitations

- 2014 Hawaii International Film Festival
- 2013 Busan International Film Festival
- 2013 Dubai International Film Festival

M-LINE DISTRIBUTION TEL +82-2-796-2425 / **E-MAIL** sales@mline-distribution.com / **WEBSITE** www.mline-distribution.com

Address 3F, Mido Bldg., 540-21, Shinsa-dong, Gangnam-gu, Seoul 135-889, Korea

POETRY

시

2010 / **Director** LEE Chang-dong / **Cast** YOON Jeong-hee, LEE Da-wit, KIM Hee-ra

Genre Drama / **Running Time** 139 min



Synopsis

Mi-ja lives with her middle-schooler grandson in a small suburban city. She is a dandy old lady who likes to dress up in flower-decorated hats and fashionable outfits. By chance she takes a poetry class at a neighborhood cultural center and is challenged to write a poem for the first time in her life. Her quest for poetic inspiration begins with observing the everyday life she never intentionally took notice of before to find beauty within it. But when she is suddenly faced with a harsh reality beyond her imagination, she realizes perhaps life is not as beautiful as she had thought it was...

Director's Biography



LEE Chang-dong made only five feature films in his directing career, but they were more than enough to earn him the title of a Korean auteur. He was a high school teacher before becoming a novelist, from which he made a transition to being a screenwriter and an assistant director to PARK Kwang-su before debuting as a director with *Green Fish*. LEE's films have insights into the daily routine so deep as to be even termed as obsessive and so realistic as to deliver the pains of his characters with such intensity to the audience.

Screening Schedule / 16 September, 16:00 Cinema Towers

Awards & Invitations

- 2011 International Film Festival Rotterdam
- 2010 Toronto International Film Festival
- 2010 Cannes Film Festival - Best Screenplay Award
- 2010 Karlovy Vary International Film Festival

FINECUT CO., LTD. TEL +82-2-569-8777 / **E-MAIL** cineinfo@finecut.co.kr / **WEBSITE** www.finecut.co.kr

Address 4F, Incline Bldg., 64, Seolleung-ro 90-gil, Gangnam-gu, Seoul 135-840, Korea

COME, COME, COME UPWARD

아제아제 바라아제

1989 / **Director** IM Kwon-taek / **Cast** KANG Soo-yeon, JIN Young-mi, YU In-chon

Genre Drama / **Running Time** 134 min



Synopsis

This story of two Buddhist nuns is an exploration of the Korean experience of the relationship between hardship and religious salvation. Trainee Soon-nyeo is forced to confront her 'true path' by walking among the people, while venerable Jin-seong must pursue enlightenment through her inner practice.

Director's Biography



The title, "director's director," of the award given to IM Kwon-taek at the 2007 Director's Cut Award Ceremony, perhaps best describes this living legend of Korean cinema who has made 102 films beginning with his 1962 debut *Farewell to the Duman River*. He learned the art of filmmaking in the traditional apprentice system of Chungmooro, rising to the rank of auteur based on the films he directed in the 1970s, and became a "national director" with *Sopyonje*, which set a box office record by drawing 1 million viewers. To mention only a few of his accomplishments, *Come, Come, Come Upward* won the Best Actress award in the Venice Film Festival, *Chunhyang* and *Chihwaseon* advanced to the competition category of the Cannes Film Festival, and *Chihwaseon* earned him the Best Director honor. His latest film *Revivre* will receive Gala Presentation at Venice IFF this year.

Screening Schedule / 17 September, 18:00 Cinema Towers

Awards & Invitations

•1989 Moscow International Film Festival - Best Actress Award

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FILM SHOOT IN KOREA

Choose Your Style

The Korean Film Council(KOFIC) provides
a rebate of up to 30%
on your production costs. Projects spending
over **KRW 100 million(USD100,000)** are
eligible to apply.



For more information www.koreanfilm.or.kr

KOFIC
Korean Film Council



An Overview of the Korean Film Industry 2013

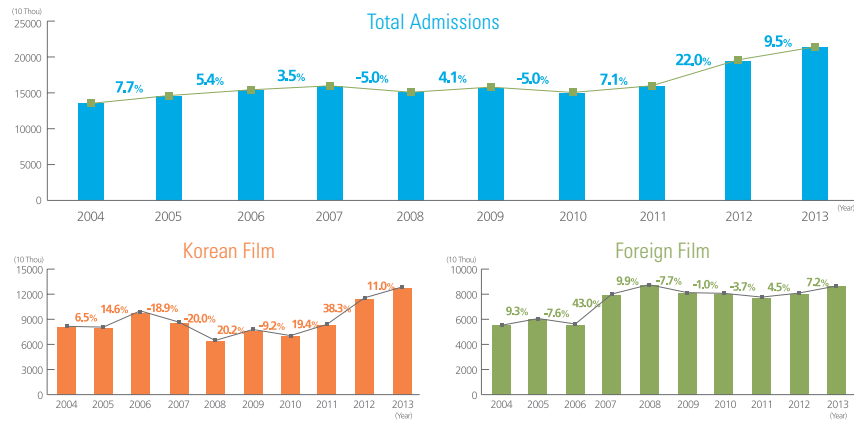
In 2013, the Korean film industry generated KRW 1.88 trillion in overall revenue, the highest in its history. This result was fuelled by an increase in total ticket sales as well as a recovery of the ancillary market and overseas exports. Box office in 2013 reached KRW 1.55 trillion, once again reaching a new benchmark with an increase of 6.6% over last year, while the number of admissions also increased about 9% year-on-year, setting a new record at 213.32 million viewers. Accordingly, average cinema admissions per capita reached 4.25, the second highest ratio in the world. Both admissions and box office reached new records, the former increasing 41.4% (150.83 million ► 213.2 million) and the latter increasing 58.4% (KRW 979.4 billion ► KRW 1.55 trillion) compared to 2008 when the Korean film industry was in its worst shape. Korean film admissions in 2013 in particular reached 127.3 million, a 100.3% increase from the 63.55 million recorded in 2008.

Exports showed positive trends as well. Thanks to the ‘*Snowpiercer* Effect’ and orders placed from China for technical services used in blockbuster films, exporting of finished films and technical services orders increased 83.7% and 26.8% year-on-year, respectively, while total exports reached USD 59 million (approximately KRW 65.1 billion), a 57.2% increase over 2012.

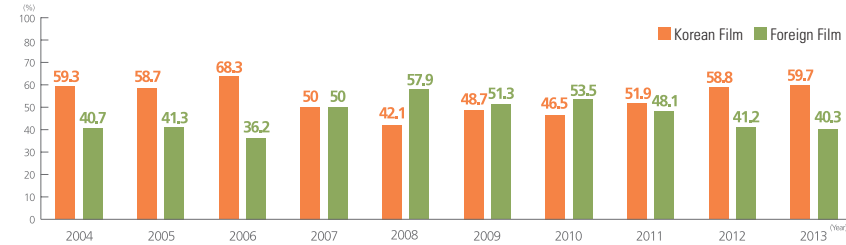
The ancillary market also generated revenue of KRW 267.6 billion, a 24% growth over 2012 thanks to the sales increase generated by IPTV. With the help of sales increases in both domestic and international markets, return on investment (ROI) of Korean cinema maintained its surplus trend at 13.3% in 2012 followed by 15.2% in 2013. Accordingly, the Korean film industry continued to grow in both quality and quantity.

Key Statistics of Korean Film Industry, 2004-2013

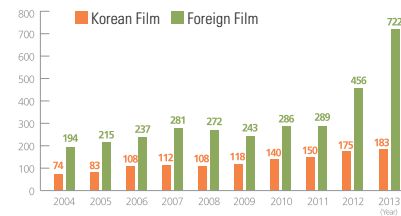
Admissions



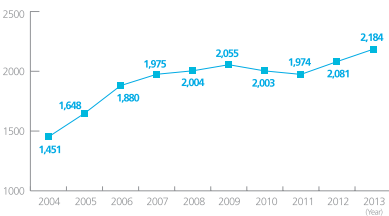
Market Share



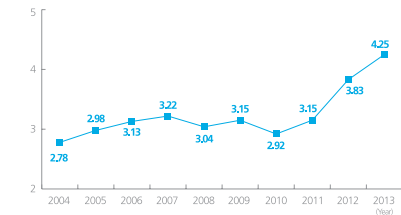
No. of Films Released



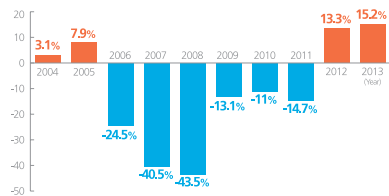
No. of Screens Nationwide



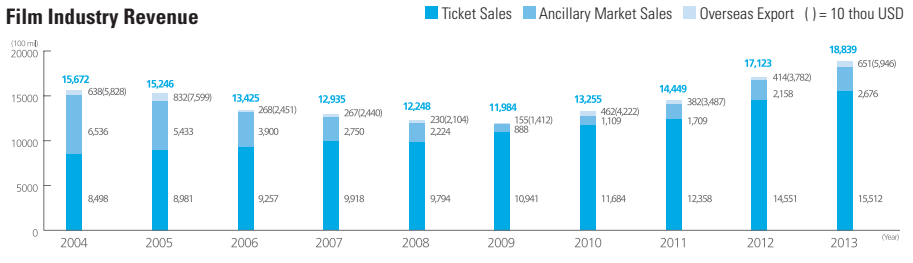
Admissions per capita



Return on Investment on Korean Film



Film Industry Revenue



Sustained admission and sales revenue growth

Ticket sales in 2013 increased 6.6% over 2012, leading to a record breaking KRW 1.55 trillion while admissions also reached a new benchmark at 213.32 million viewers with an increase of 9% over 2012. Just like the previous year, Korean films were the leading force behind the overall increase in admissions. Nine out of the top ten box office hits were Korean films resulting in 127.27 million admissions for local films, 11% higher than 2012, and accounted for 59.7% of total admissions. Because cinema admissions and ticket sales grew tremendously in 2012, expectations for 2013 had been to ‘maintain the status quo,’ at best. Yet *Miracle in Cell No.7* and *The Berlin File*, released during Lunar New Year season, *Secretly Greatly*, *Cold Eyes*, *Snowpiercer*, *Hide and Seek*, *The Terror*, *Live*, from the summer peak season, and later *The Attorney* swept over theaters throughout the year and succeeded in attracting spectators and increasing overall admissions and Korean film admissions in large numbers compared to the year before. As a result, average admissions per capita in 2013 were 4.25, the second highest in the world.



Cold Eyes

Digital online ancillary market on the rise

In 2013, the digital online market grew 24% year-on-year, maintaining its growth momentum. IPTV and digital cable services (henceforth ‘TV VOD’), which have been the major driving forces behind this growth, showed a 32.6% increase over 2012, generating sales of KRW 173.7 billion which accounted for 64.9% of the market. Likewise, sales for internet VOD were KRW 72.9 billion, 18% higher than the previous year. Package products took a different turn and were on a downward trend with an 8.7% decline. However, the positive aspect of this result is that the negative figure has decreased from last year when it declined 22.8%, thanks to the increase in Blu-ray sales. Overall, numbers in the ancillary market reflected the strong performances of Korean films in cinemas. All top 10 films for TV VOD were domestic films while *Iron Man 3*, which was a success in theaters, barely made it to the upper ranks. This trend was repeated in the internet VOD market, partly as erotic films were included in the rankings.



Snowpiercer

Export revenue of finished Korean films buoyed by *Snowpiercer* reached USD 37 million, an 83.7% increase year-on-year

In 2013, Korean film initiatives that targeted overseas markets started to pick up speed and the export of finished Korean films surpassed USD 30 million. The total export amount for 2013 was USD 37 million, a strong increase of 83.7% against the USD 20 million of 2012. It was *Snowpiercer* that led the increase in exports, as the amount it generated was almost equivalent to the amount made by the combined exports of all other Korean films.

Looking at the results by export destination, exports to Asia decreased from last year though the sales figure increased 18.8%, still taking up the highest portion of finished film exports at 46.3%. Benefiting from the ‘*Snowpiercer* Effect,’ exports to Europe, the Middle East, Central and South America increased 182.3%, 698.7% and 414.6% respectively. To break down the details by copyright type, all rights sales accounted for 78.7% of all exports in 2013, which was significantly higher than the 59% from 2012. Along with the diversification of the online ancillary market, different types of copyrights are emerging and there are more cases of selling copyrights as a whole package rather than in individual types. Meanwhile, technical service exports in 2013 were reported to be USD 19 million, approximately 71% higher than 2012. Exports to the great China region (including China and Hong Kong) accounted for 75.8% of total sales, which mostly consisted of VFX and DI services. It seems a large portion of 2013 technical services exports were orders received for visual effects used in Chinese blockbusters.

Korean films going global - *Snowpiercer, A Wedding Invitation, The Last Stand, Stoker, Bunshinsaba 2*

Snowpiercer is significant in a sense that it was a Korean initiative supported by Korean capital and executed by Korean creative manpower that utilized international locations, companies and languages to target the international market. It was a major success domestically and its export revenue accounted for almost half of total Korean film exports in 2013. *A Wedding Invitation* is an excellent example of taking Korean content, modifying it for overseas local markets and then producing and distributing through local production systems. It will be a meaningful case to be referred to when exporting Korean films to the Asian region in the future.

Stoker, *The Last Stand* and *Bunshinsaba 2* are cases where Hollywood and China joined hands with Korea to utilize original stories, creative manpower (director, cinematographer) and actors. PARK Chan-wook, KIM Jee-woon and AHN Byung-ki were hired by local productions for these three films, coupled with director of photography JEONG Jeong-hun, KIM Jee-yong and CHOI Sang-mook. It is an example of Hollywood utilizing creative resources of Korean cinema, starting from original story and expanding the scope to actors, directors and camera work.



A Wedding Invitation

Continued growth of return on investment

The average return on investment of the 63 commercial Korean films released in 2013 was 15.2%, which was higher than the 13.3% from 2012. This is the highest rate of return since 2002 and considering that international sales of projects targeting global market such as *Snowpiercer* and *A Wedding Invitation* are barely reflected in the data, the actual percentage may even be higher. The two-digit ROI for two consecutive years was achieved through various means including the highest cinema admissions and sales revenue in history, rapid growth of Korean cinema exports and the continuous growth of the digital online market, which demonstrates that the industry, which had shown negative returns from 2006 through 2011, is now on a stable rise. There were 19 projects that passed the breakeven point, which is approximately 30.2% of the 63 total commercial films. Eight of those exceeded 100% returns, taking up about 12.7% of the total.

Increase in number of films released

The number of released films is on the rise as well. A total of 905 movies were released in theaters during 2013, a great leap from the 631 in 2012. As ancillary markets like IPTV emerge as major alternatives to cinema distribution, films that wish to add a line of advertisement reading 'released in theaters,' just as erotic films had done in the past, are being imported and released in large quantities. Nevertheless, the extent of the theatrical release for such films is very limited.



Increase in sales generated by admissions to Korean film with ratings of 15 and above

The admissions ratio of Korean films with ratings of 15 and above in 2013 increased sharply by 61.3% over 2012, and has reached 78.7% of total admissions. This is due to the success of meticulously planned films of different genres, carefully targeting their audiences and level of exposure. On the other hand, more than 50% of international films were rated as suitable for all viewers or 12 and above. It is safe to say that only a limited number of Korean films are available for young audiences.

Theaters, currently under adjustment

In contrast to the positive trends in the number of released films, admissions and sales revenue, the number of screens failed to show any distinctive growth. By the end of December 2013, the number of theaters in Korea was 333 with 2,184 screens nationwide, which each increased 6.1% and 4.8% year-on-year from 314 and 2081, respectively. In 2013, the total number of seats was 349,669, a 2.5% decrease from the 358,659 seats in 2012. The number of theaters and screens each exceeded 300 and 2000 in 2007, reaching their saturated state and seem to have been adjusting since. Also, the ratio of multiplexes against the total number of theaters was 81.1% across the country, 8% higher than last year. An increase in multiplex chains nationwide means that local theaters are shut down or else absorbed into mainstream multiplexes. In Seoul, a total of four theaters were either closed down (one case) or transformed into mainstream multiplex chains (three cases). In addition, local theaters in Chuncheon-gangwon-do and the Daejeon area were shut down while theaters in Bucheon and Chungcheongbuk-do were changed in multiplexes. Such a transformation of local theaters resulted in the shifting of the balance towards multiplex giants nationwide.



Jiseul

Diversity films

Despite the stabilized and growing status of the Korean cinema industry, admissions and sales revenues of diversity films have been declining continuously since 2009. Ever since the release of *Old Partner* in 2009, admissions to diversity films have continued to drop and in 2013 they were merely 1.6% (3.4 million tickets) of total admissions.

There were six diversity films that managed to sell more than 100,000 tickets in 2013, which were *To Rome with Love* (180,000), *Jiseul* (140,000), *Blue Jasmine* (140,000), *Silver Linings Playbook* (130,000), *A Last Quartet* (110,000) and *Grandmasters* (100,000).

Action plan announced by Korean Cinema Growth Together Association to establish a fairer environment

The Korean Cinema Growth Together Association, consisting of all major players of the Korean film industry, including all theater chains in Korea except for Megabox, investors and distributors, production companies, the Korean Film Council and Ministry of Culture, Sports and Tourism, announced the seven clauses from the Annex Agreement to the Korean Cinema Growth Together Action Plan on April 7, 2013. Despite the lack of legal force in its decisions, as the Association is not a judicial organization, to some extent it has improved the poor practices of pay settlements and overtime charges that had been unfavorable for production companies by executing the Action Plan and its Annex Agreement. It has also succeeded in providing four major social insurances to staff and settling the practice of standardized contracts for screenwriters. Starting in December, the Unfair Business Practice Notification and Monitoring Center opened its doors with support from KOFIC to make sure the Action Plan and its Annex Agreement are carried out correctly. The Center is expected to present more specific data and execution directives for the Action Plan.

N.E.W opens the door to a new world

N.E.W. (Next Entertainment World) started the year 2013 with *Miracle in Cell No.7* and finished it with *The Attorney*. Both were major hits, attracting more than 10 million viewers. As a result, the company outpaced CJ Entertainment, the long time number one Korean film distributor, and pushed it to second place to take the throne in 2013. The emergence of another major investor and distributor in the industry, and its success without owning any subsidiary chain of theaters or having a conglomerate watching its back is surely welcoming news to all Korean film producers as it indicates that there are more opportunities for them.



Miracle in Cell No.7

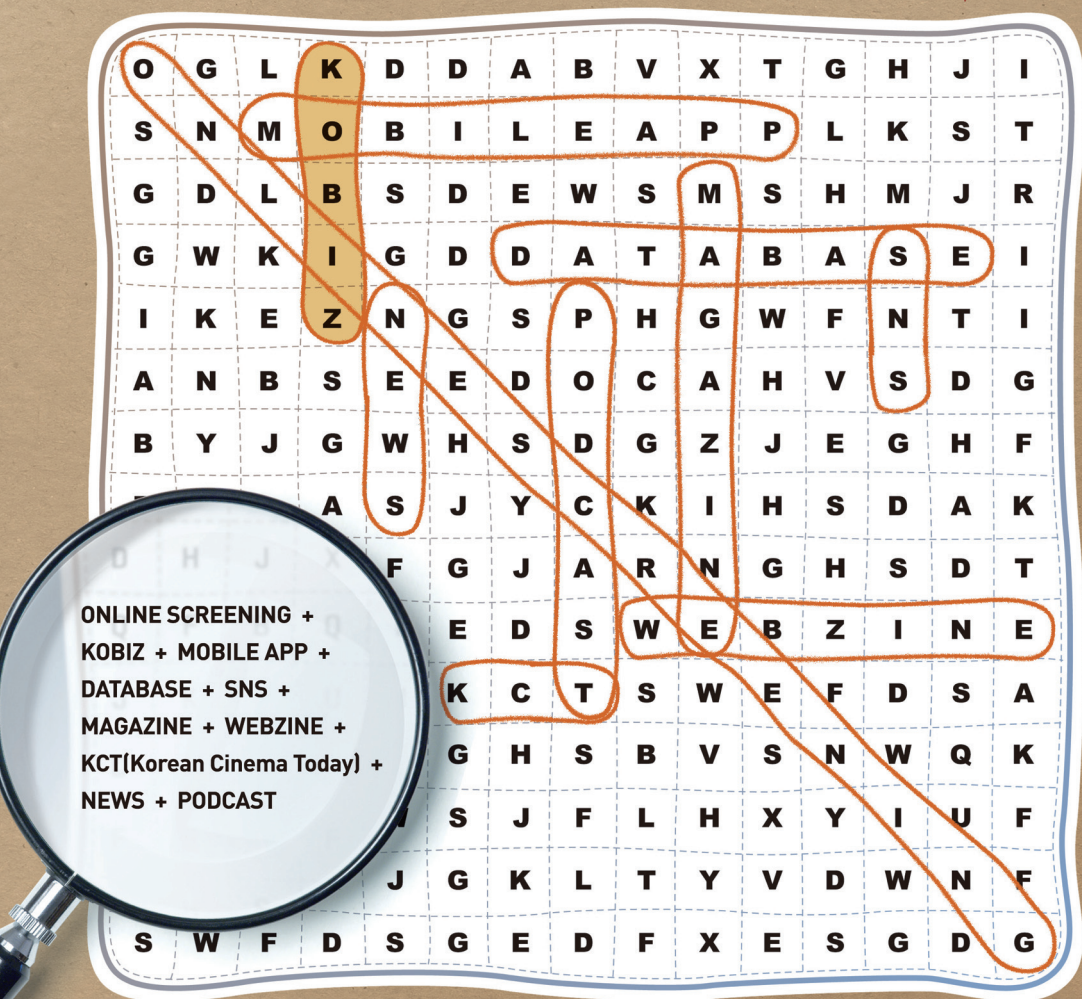
CGV and Lotte Cinema adjust revenue sharing scheme for Korean films in their direct branches in Seoul

CGV and Lotte Cinema adjusted their revenue sharing scheme for Korean films screened in the Seoul area in July and September of 2013, which were formerly unfavorably for Korean films in terms of investment and production compared to international films. As a result, revenue shares for Korean films for these two chain companies were adjusted from 50:50 to 55:45 for the distributors and theaters. Sales revenue returned to investors and production companies increased, resulting in larger capital to be reinvested in production, which is considered as enhancement for a virtuous production circle. It is also meaningful that the business practice that was drafted under the environment of the past has been adjusted for these new industrial surroundings. Meanwhile, Megabox, which ranks at number three in the local theater business, has not made any changes to its revenue sharing for Korean films.



Your Gateway to Korean Films

Word-finds





KOFIC Introduction



Korean Film Council

Korean Film Council

The Korean Film Council (KOFIC), a government-supported, self-administered body, strives to promote and support Korean films both in Korea and abroad. KOFIC's primary objective is to promote and support the production of Korean films through funding, research, education and training. It also strives to further the development of international markets for Korean films and to promote inter-cultural understanding through film-based cultural exchanges.

KOFIC's main activities are as follows:

- Establishment of plans to promote the film industry.
- Management of the Korean Film Development Fund.
- Procurement of support for the production, distribution and screening of films in order to ensure quality and diversity.
- Management of film production facilities, including the KOFIC Namyangju Studios.
- Support in the form of overseas marketing and the promotion of international exchanges.
- Research and development.
- Education and training of film-related human resources.



KOFIC Contacts

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Screening Schedule

16 September, Tuesday

Poetry (Special Program)

16:00 in Cinema Towers

Confession (Korean Cinema Today)

17:00 in Cinema Theatre Arman

17 September, Wednesday

Come, Come, Come Upward (Special Program)

18:00 in Cinema Towers

Thuy (Korean Cinema Today)

19:00 in Cinema Theatre Arman

18 September, Thursday

A Hard Day (International Competition)

10:00 in Bekmambetov Cinema

The Thieves (Korean Cinema Today)

19:00 in Cinema Theatre Arman

19 September, Friday

The King of Pigs (Korean Cinema Today)

19:00 in Cinema Theatre Arman



KOREAN FILMS at EURASIA 2014



Korean Film Council